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UNIVERSITY OF TORONTO

CONTEMPORARY CANADIAN PRINTMAKERS

An exhibition held
Aug. 12 - Sept. 13
1974

Case 1

BAYEFSKY, ABA

Born: Toronto, 1923

Studied: Central Technical School, Toronto
Académie Julian, Paris

Bird Spirit
Spirit of Frog

COLOUR BLOCK PRINTS

Two prints from a portfolio entitled Legends, published privately at the Heinrich Heine Press, Toronto, 1969. The relief blocks used for these prints are made from a rubber-plastic composition. As in a woodcut (see below) or a linoleum cut, the non-printing areas are cut away, leaving the design up in relief.

[Thor]

BLOCK PRINT

Shown is the first page of The Ballad of Thrym, an old Icelandic poem, from the Edda Saemundar, printed at the Village Press, Thornhill, Ont., 1965. The block used for the illustration is cut from the same type of rubber-plastic composition, but in black and white.

No. 9

LITHOGRAPH

One of 18 prints from Tales of the Talmud, printed in Toronto in 1963. A more modern lithographic method than stone lithography (see below) uses metal plates which can be curved around a cylinder. For the print shown here, the inked design on an aluminum plate is transferred onto another roller and thence to the printing paper. This method, called lithographic offset printing, means that the design can be drawn directly onto the plate, rather than in reverse.



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Case 2

SILVERBERG, DAVID

"Thy cheeks are comely"

LINE ENGRAVINGS

"For lo the winter is past"

"Return, return O Shulamite"

"How beautiful are thy feet"

"I charge you"

From The Song of Songs, a portfolio of engravings published by the Upstairs Gallery, in Toronto, 1961. Line engraving is an intaglio method of printmaking. The design is cut with a burin or engraver's tool into the surface of a polished metal plate. The ink is then rubbed into the incised lines, wiped off the surface, and the whole run through a press with dampened paper.

Case 3

SINGER, SYLVIA

Born: Montreal, 1930

Studied: École des Beaux-Arts, Montreal

McGill University, B.F.A., 1952

Guillermo Silva, Toronto

Printmaker's Studio, New York

Nova 1

RELIEF ETCHING

The eight prints in this case come from two portfolios entitled Printers' 14, published by Gallery House Sol, Georgetown, Ont., 1965. Etching is an intaglio method of engraving in which a design is bitten into the plate by means of acid, and then inked. The surface of the plate does not print. Here, however, the hollowed areas are inked in one colour and the relief portions in another, the result being a two-colour print combining relief and intaglio methods.

ALTWERGER, SANDRA

Born: Toronto

Studied: Ontario College of Art, Toronto

Seong Moy School of Painting & Graphics,

Provincetown, Mass.

Instituto Allende, Mexico

The Coffee Drinker

WOODCUT

The parts which are to be white in a woodcut are cut away from the block of wood with knives and gouges, leaving the design in relief.

After the surface of the block is inked, paper is placed on it and pressure applied to the back of the paper. For a colour woodcut, separate blocks are usually made for each colour and then printed successively on the same sheet of paper.

MANNING, JO

Born: Sydney, B.C.

Studied: Ontario College of Art, Toronto

New Grasses

ETCHING AND AQUATINT

Linear etching can be reinforced with aquatint to give the appearance of a wash drawing. Instead of laying the usual etching ground to protect the non-image-bearing parts of the plate from the action of the acid, an aquatint ground is formed by shaking resin dust onto the plate, heating the plate to fix the ground, and then etching in the design. Tone is achieved by varying the size and density of the granules and by controlled etching. The artist signed the print with her married name, Rothfels.

WEBER, KAY

Born: Ayr, Ont., 1919

Studied: Ontario College of Art, Toronto

Frederick Hagan, Toronto

Planet 1

LITHOGRAPH

Lithography is a method of surface printing from a stone using the antipathy of grease and water. The design is drawn on a lithographic stone with a greasy ink, which is then chemically fixed. Water, when applied, is repelled by the greasy lines but remains on the rest of the stone's surface. Greasy ink, rolled over the stone, will adhere only to the image. With a sheet of paper on the stone, the whole is passed through a lithopress to produce a print, in reverse, of the design. The white areas of the print shown are created by flowing solvents across.

JACOBS, KATJA

Born: Wilhelmshaven, Germany

Studied: Academy, Karlsruhe, Germany

Jean Triffiez, Brussels

Esmé

LINOCUT

A design is cut into linoleum with knives and gouges to create a relief printing block. This medium is distinctive from woodcutting and wood engraving in that the linoleum has no grain and therefore has an even working surface.

MUELLER, JOHN

Born: Kitchener

Studied: Doon School of Fine Art, Ontario
Central Technical School, Toronto

New Dundee

WOODCUT

TATARNIC, JOSEPH

Born: St. Catharines, 1937

Studied: Ontario College of Art, Toronto

Watchers

WOODCUT

WATSON, MARY ANNE

Born: Alliston, Ont.

Studied: Ontario College of Art, Toronto
Pratt Graphic Art Center, New York

Nerve Center II

ENGRAVING, DRYPOINT AND STENCIL

Often in printmaking, two or more graphic methods are combined. Here, some lines have been engraved on the metal plate with a burin, others with a drypoint tool that has a steel or diamond point. A burred edge, raised by the needle, is characteristic of drypoint for when the plate is wiped after inking, the burr as well as the furrow retains ink. In this print not all the surface ink has been cleaned off, leaving a light blue colour. The other colours have been stencilled in.

Case 4

SUKNASKI, ANDREW

Born: Wood Mountain. Sask.

Studied: Vancouver School of Art

"Beaver holding rainbow trout"

MONOTYPE

From a collection of monotypes or monoprints entitled Man Falling, published by the Deodar Shadow Press in 1970, in Lake Louise, Alta. In this process, an impression is taken from a painting done on a sheet of plate glass. After the colours are laid out and the design and words incised backwards into the paint, paper is pressed on. Although only a single print can usually be made, Susnaski has made three impressions.

TAN, CHINKOK

Born: Malaysia, 1941

Studied: Art Specialist Teachers' Training Institute,
Malaysia

Ontario College of Art, Toronto

"an historic journey"

PHOTOGRAPHIC SILK SCREEN PRINT

A serigraph is a print obtained by stopping out of non-printing areas on a silk screen by paper stencils, glue, varnish, etc. and forcing pigment through the design areas onto the printing paper. Shown is one of several colour serigraphs or silk screen prints, from Tan's book Toronto, published by him in 1973. Used in this book is a photographic stencil method in which a more accurate transfer of the original sketch is achieved by transforming the image into dots. By exposing this photostat to light, the image is transferred onto a light-sensitive profilm. The light will pass through all areas that are not blocked out by dots; water washes away those areas not exposed, leaving holes. The profilm is attached to a silk screen which is then inked. The colour separation is all done by hand.

McDONACH, GEORGE

"There is a woman"

SILK SCREEN PRINT

Using designs by Kenneth Lochhead done to page size with blackboard ink, McDonagh manufactured his own silk screens for these illustrations to the Millwood Road Poems of Douglas Lochhead. The edition, published at the Roger Ascham Press in 1970, consisted of 125 copies.

BOBAK, BRUNO

Born: Poland, 1923

Studied: Central Technical School, Toronto

Christmas Greetings 1967

SILK SCREEN PRINT

Case 5 and 6

FIELD, SAUL

Born: Montreal, 1912

Studied: École des Beaux-Arts, Montreal
 Louis Muhlstock, etc., Montreal
 Robert Hansen, Mexico
 Guillermo Silva, etc., Toronto

Tamar

EMBOSSSED COLOUR ENGRAVINGS

From Themes from the Old Testament, a portfolio of prints published by the Upstairs Gallery, Toronto, 1964. Field has invented his own acidless platemaking process called 'Compotina'. The plates are non-metallic and constructed with a variety of materials, such as: lace (e.g. Tamar's veil), wood, plastics, textiles, copper screen, and foil, for embossing and debossing. Jean Townsend designed the texts which were etched in zinc.

Loup-Garou

One of the prints that make up Les Légendes du Canada-Français, published by the Upstairs Gallery in 1966. Two years later, the ten tales that these prints illustrate were written in a new version by Claude Aubry for a book and the original prints reproduced.

Departure

This print is one of ten prints selected from Field's Sholom Aleichem Suite for a limited edition portfolio, and published, as all his prints displayed here, by the Upstairs Gallery in 1968.

Rudy and Poldy

The Bloomsday Suite consists of a series of sixteen engravings (one shown) done between 1967 and 1970, based on James Joyce's Ulysses.

Pileated Woodpecker

Swallow

Nighthawk

Ovenbird

Yellow Throat

Some of the colour engravings from The Birds of the Petroglyphs, also pulled from Field's compotina plates, in 1971. A hypodermic needle was used to apply the ink.

Case 7 and 8

PACHTER, CHARLES

Born: Toronto, 1942

Studied: Cranbrook Academy of Art, Bloomfield Hills, Mich.

"Snowing"

COPPER ETCHING

"Sun setting"

ZINC ETCHING-AQUATINT

"The trees in the thick forest"

WOODCUT

From a book of poems by Wook Kyung Choi entitled Small Stones, translated from the Korean. Produced entirely by the artist at the Cranbrook Academy of Art, Bloomfield Hills, Mich., 1965. Note that the copper etching was never inked: ground was applied, a drawing made and etched in an acid bath, ground was removed and a print made. The etched lines come through the paper from the pressure of the press. The colours in the woodcut are achieved with separate blocks for each colour.

A Black Plastic Button ...

LITHOGRAPH

From a book of poems by A.A. Nowlan, published by the artist in Toronto, 1968. Starting with a black lithograph pulled from an aluminum plate, some of the colours, such as the yellow, have been overprinted with silk screen transparencies.

The Fishes of Kempenfeldt Bay

LITHOGRAPH, DRAWING AND COLLAGE

A mock-up of one of the original stone lithographs, with drawings and collages, created by the artist for the published text of Wiggle to the Laundromat by Dennis Lee, published in Toronto, 1970.

"If you decide ..."

LITHOGRAPH

This black and white lithograph, pulled from an aluminum plate, illustrates one of the poems in Notebook Pages, by John Newlove, published by the artist in Toronto, 1966.

"I circle, confront my opponent"

SILK SCREEN AND WOODCUT

"I was insane with skill"

LINOCUT

While Pachter was at the Cranbrook Academy of Art, he and Margaret Atwood collaborated on several books of her poetry. These two prints on a double leaf are illustrations to verses iii and v respectively of Speeches for Doctor Frankenstein, designed and printed by the artist in Bloomfield Hills, Mich., 1966.

"The first kind"

WOOD ENGRAVING

Shown is a wood engraving from Margaret Atwood's Kaleidoscopes Baroque, also printed at the Cranbrook Academy of Art, in 1965. The difference

between a woodcut and a wood engraving is that the latter uses the smoother surface of an end grain block, cut across the trunk of the tree, rather than a plank where the grain is parallel with the surface. Engraving tools, such as burins, are used, rather than gouges and knives. The engravings tend to be small, not only because the process is more laborious, but also because there are a limited number of wider diameter trees.

Pebbles

LITHOGRAPH

Expeditions is the title of a third volume of Margaret Atwood's poetry that Pachter illustrated and printed. The poems were written backwards on the aluminum plates and printed simultaneously with the lithographs, in 1966.



